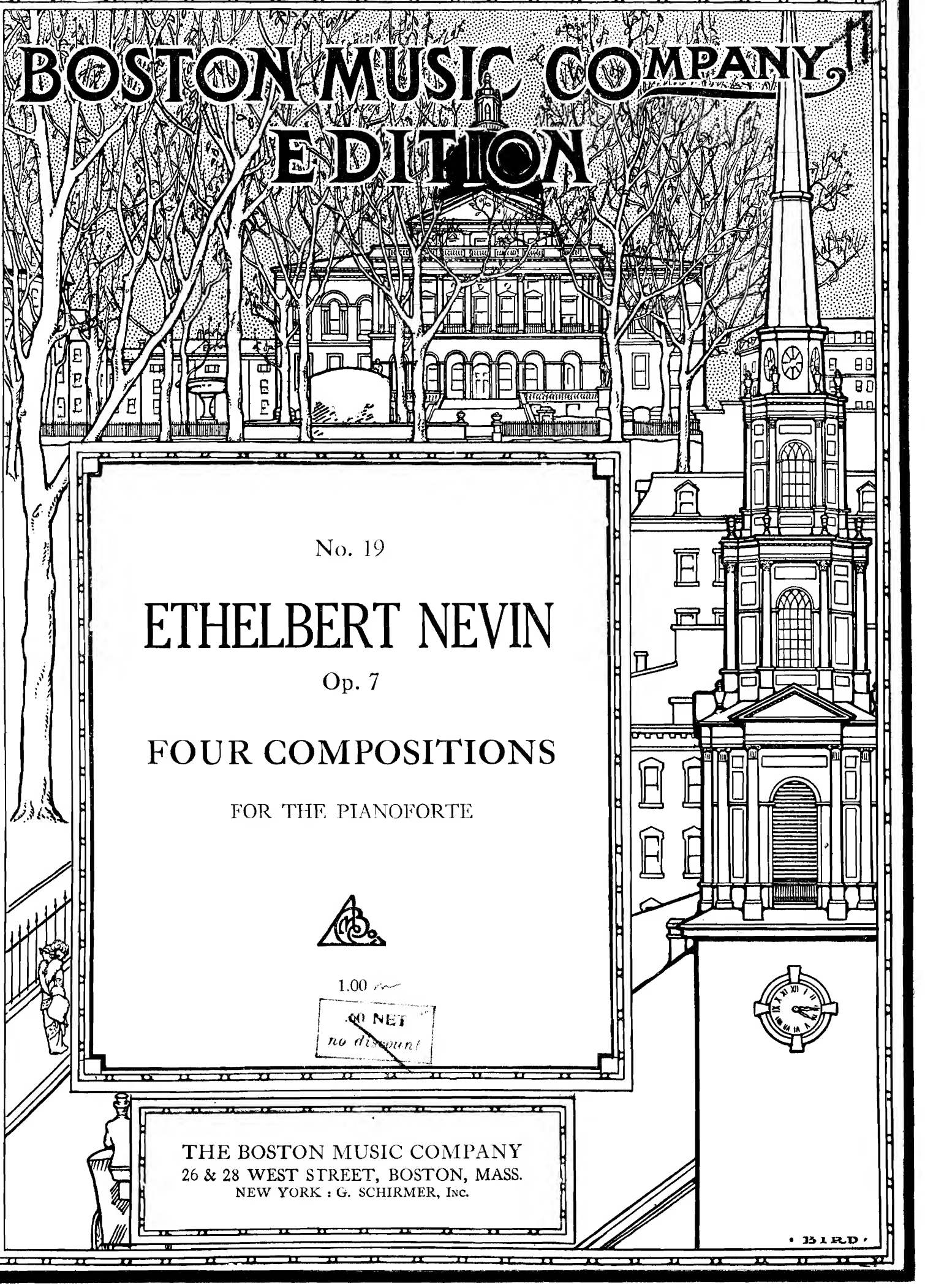
BOSTON MUSIC COMPANY'S
EDITION



No. 19

ETHELBERT NEVIN

Op. 7

FOUR COMPOSITIONS

FOR THE PIANOFORTE

1.00 net
.90 NET
no discount

THE BOSTON MUSIC COMPANY
26 & 28 WEST STREET, BOSTON, MASS.
NEW YORK : G. SCHIRMER, Inc.

• BIRD •

FOUR

PIANO COMPOSITIONS

BY

ETHELBERT NEVIN

1	VALZER GENTILE . . .	75
2	SLUMBER SONG . . .	60
3	INTERMEZZO	75
4	SONG OF THE BROOK . .	75

Complete - $1.00

BOSTON MUSIC CO.
BOSTON, MASS.

COPYRIGHT 1890 BY G. SCHIRMER

NEW PIANO ALBUMS IN THE B. M. CO. EDITION

CLAUDE DEBUSSY

ALBUM OF FIVE PIECES FOR THE PIANO

B. M. Co. Ed. 314. Price n. .60

CONTENTS

1. Mazurka; 2. Ballade; 3. Danse; 4. Rêverie; 5. Valse Romantique

The works that have been chosen for this collection show the composer in his earlier and more conservative style, hence, they are more likely to find the appreciation of a larger public than would be the case with his latest, more elusive and impressionistic compositions. However, only difference of spirit distinguishes his earlier and later manners. The master-hand of a matured tone-poet is revealed in every measure. Especially, because of its moderate difficulty, the "Rêverie" has long been a favorite; but, as for that, none of the other pieces is beyond the playing abilities of a good amateur. In spite of the conventional titles, the distinctive character of these compositions is their unconventionality. The "Ballade" and the "Valse Romantique" are particularly effective.

I. ALBENIZ

ALBUM OF EIGHT PIECES FOR THE PIANOFORTE

B. M. Co. Ed. 315. Price n. .60

CONTENTS

1. **Cadiz** (*Saeta*)
2. **Cuba** (*Caprice Créole*)
3. **Mazurka**
4. **Curranda**
5. **Zortzico**
6. **Leyenda** (*Legend*)
7. **Tango**, in D
8. **Seguidilla**

Spain, of late years, has had few serious composers who have achieved international fame. Foremost in this small group stands Albeniz, whose life-work ended in 1909, ere he had been able to finish it, but not before he had assured himself a permanent place of distinction in the annals of music. Aibeniz is particularly telling and forceful when he handles the rhythms and melodic inflections of Spain, and fashions them into dazzling and exquisite works of art. The "Album of Eight Pieces" contains some of the easier pieces that he has written. While they are full of the inimitable Spanish color and lend themselves to brilliant interpretation, they are not so intricate as the famous pieces which form the chief work of Albeniz and are collected in four books bearing the general title "Iberia." Compositions by Albeniz are found more and more frequently on the recital programs of leading pianists, and it may safely be predicted that the time is not far distant when the genius of this master will be as generally acclaimed as it should be.

RUSSIAN COMPOSERS

SECOND ALBUM OF TWELVE PIECES FOR THE PIANO

B. M. Co. Ed. 318. Price n. .60

CONTENTS

1. **Arensky**—Impromptu
2. **Borodin**—At the Convent (*Au Couvent*)
3. **Cui**—Albumleaf
4. **Glazounow**—Pirouette
5. **Karganoff**—Scherzino
6. **Kopylow**—The Dreaming Child (*Rêve d'Enfant*)
7. **Moussorgsky**—Meditation (*Une Larme*)
8. **Rachmaninoff**—Mélodie, in E
9. **Rimsky-Korsákof**—Romance
10. **Scriabine**—Prelude
11. **Tscherepnin**—Nostalgie
12. **Wihtol**—Berceuse

The contents show conclusively that this collection has been made with the particular view of offering material that already enjoys a high degree of popularity without having become stale or antiquated. Not the least of many virtues are found in the exquisite beauty of the Arensky "Impromptu," a composition that worthily represents the art of this Chopin of the North, and to which every pianist has borne tribute. The "Mélodie, in E," by Rachmaninoff is a magnificent recital number. Between these are smaller works which are quite as beautiful, quite as rich in luxurious coloring, and quite as melodious; they will give the performer abundant enjoyment, and from among such an array of tonal wealth recitalists can choose much that will hold the attention of an audience.

B. M. CO. DIGEST OF EASY ORIGINAL PIECES BY CLASSIC MASTERS

B. M. Co. Ed. 312. Price n. .60

CONTENTS

1. **Mozart**—Minuet, in F
2. **Rameau**—Minuet, in C
3. **Beethoven**—Schottish, in G
4. **Mozart**—Allegro, in B♭
5. **Beethoven**—Schottish, in E♭
6. **Mozart**—Minuet, in G
7. **Bach**—March, in D
8. **Bach**—Polonaise, B♭
9. **Händel**—Courante, in F
10. **Händel**—Minuet, in D minor
11. **Händel**—Minuet, in F
12. **Schubert**—Ländler, in B♭
13. **Schubert**—Dance, in G
14. **Purcell**—Rigadoon, in C
15. **Beethoven**—Two Moods, in C
16. **Mozart**—Andantino, in E♭
17. **Weber**—Allemande, in E♭
18. **Rameau**—Minuet, in A minor
19. **Haydn**—Allegro, in C
20. **Couperin**—Gavot, in G minor

The period covered by the music in this album extends from Purcell to Schubert, or over the whole of the most important classic period. Therefore, the collection justly claims to deal with this subject thoroughly and completely. In contrast with many other compilations of like nature and purport, stress is laid upon the fact that all the pieces comprised in the volume were written for a key-board instrument and appear here in their original form. Thus all transcriptions and arrangements have been excluded. The volume presents to the beginner the authentic works, however simple, of the great masters of the past. Teachers of beginners will appreciate the plan that has been pursued, in ordering the numbers progressively, and commend the practical success of the same.

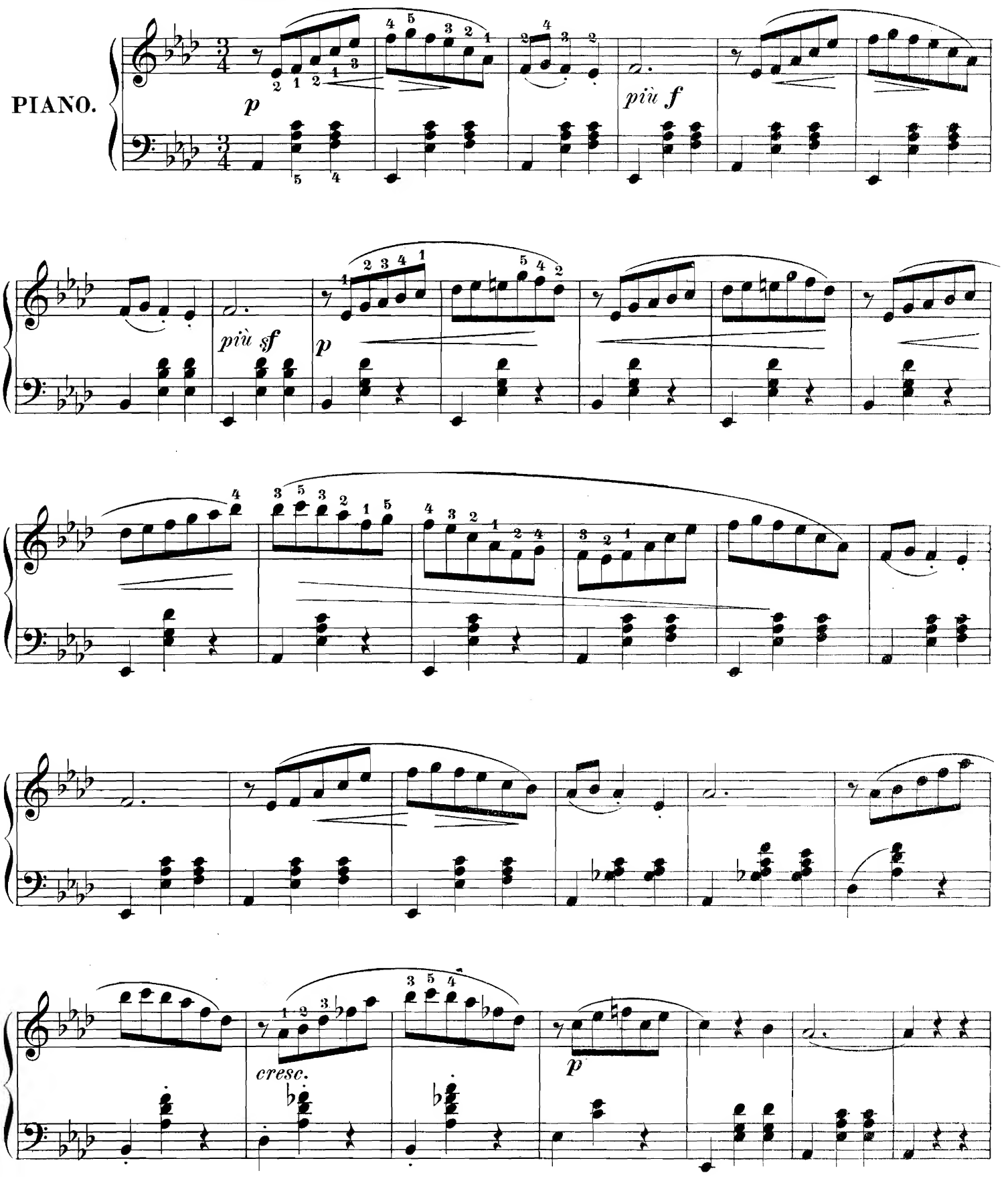
To Arthur Foote

Valzer gentile

ETHELBERT NEVIN, Op. 7, No 1.

Allegro grazioso.

PIANO.



Complete Edition 2062
B. M. Co 137

Copyright 1890, by G. Schirmer, jr.

mf

R.H.

cresc.

dim.

più rit.

a tempo.

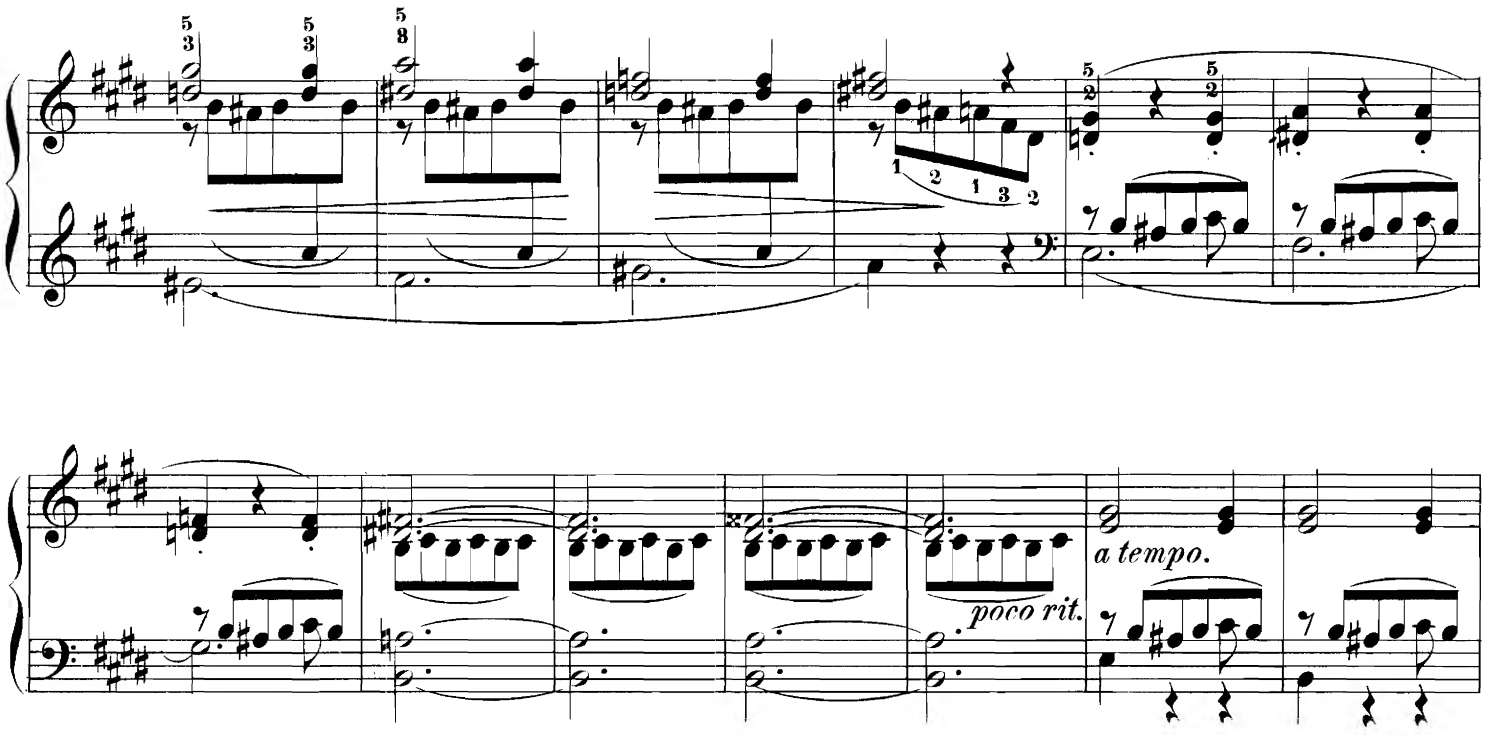
più f

grazioso.

Più mosso.

p

m.d.


poco rit.
a tempo.
m.d.
m.g.
p

distinto.

p

più cresc.

molto.

grazioso.

p

p

Slumber Song

Also arranged for
Piano, Four Hands, 90 cents
Organ, 50 cents

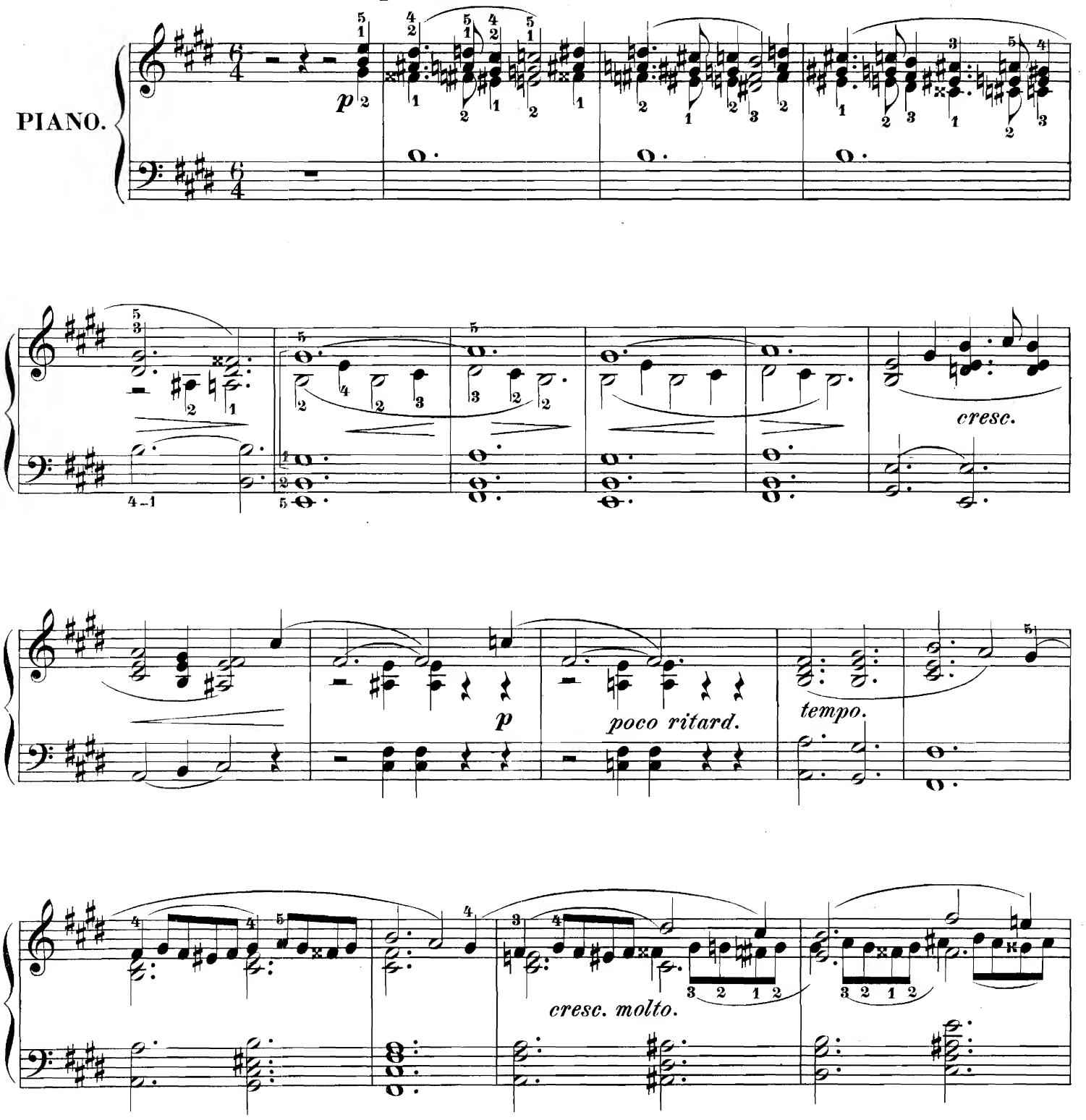
"Fürcht dich nicht, du liebes Kindchen,
Vor der bösen Geister Macht!
Tag und Nacht, du liebes Kindchen,
Halten Englein bei dir Wacht!"

Heine.

ETHELBERT NEVIN, Op. 7, No 2.

Moderato espressivo.

PIANO.



Copyright 1890, by G. Schirmer, jr.

L.H. R.H.

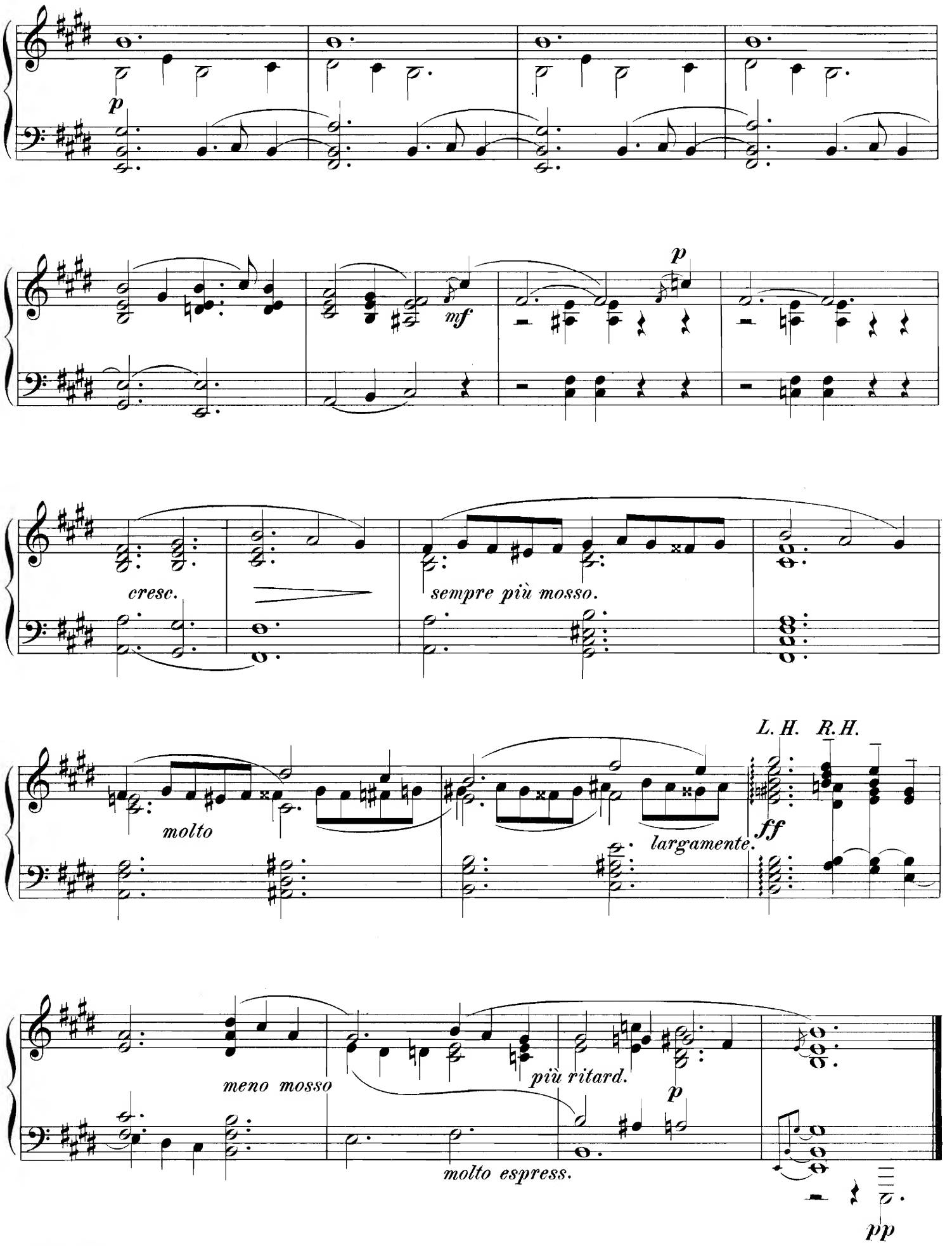
ff largamente.

dim.

molto espress.

più f.

cresc.
p
f
meno f.
Ped.
dolce.
p
cresc. molto.
f
dolce.
sempre legato.
ritard.

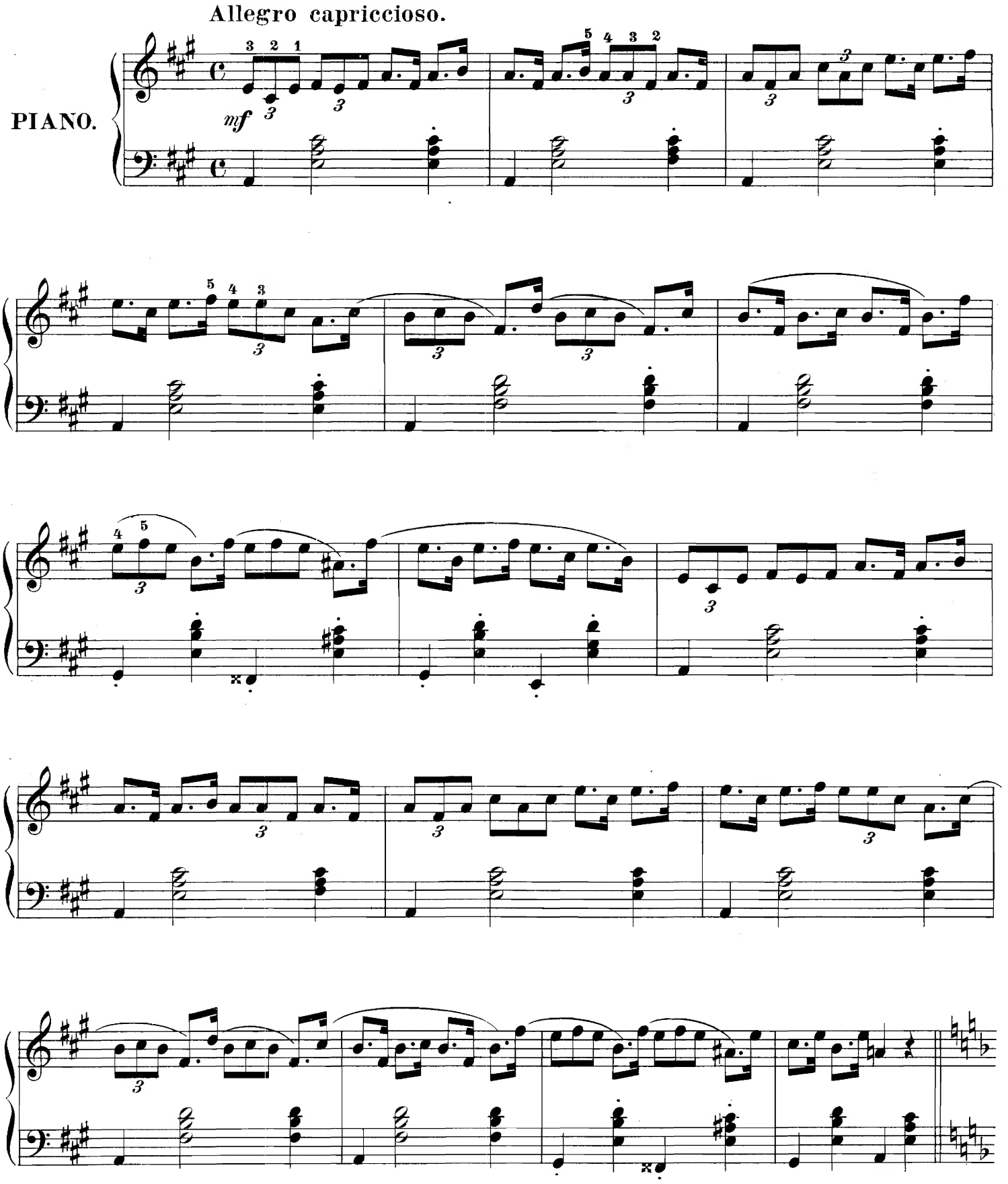

p
mf
p
cresc.
sempre più mosso.
molto
L. H.
R. H.
largamente.
ff
meno mosso
più ritard.
p
molto espress.
pp

Intermezzo

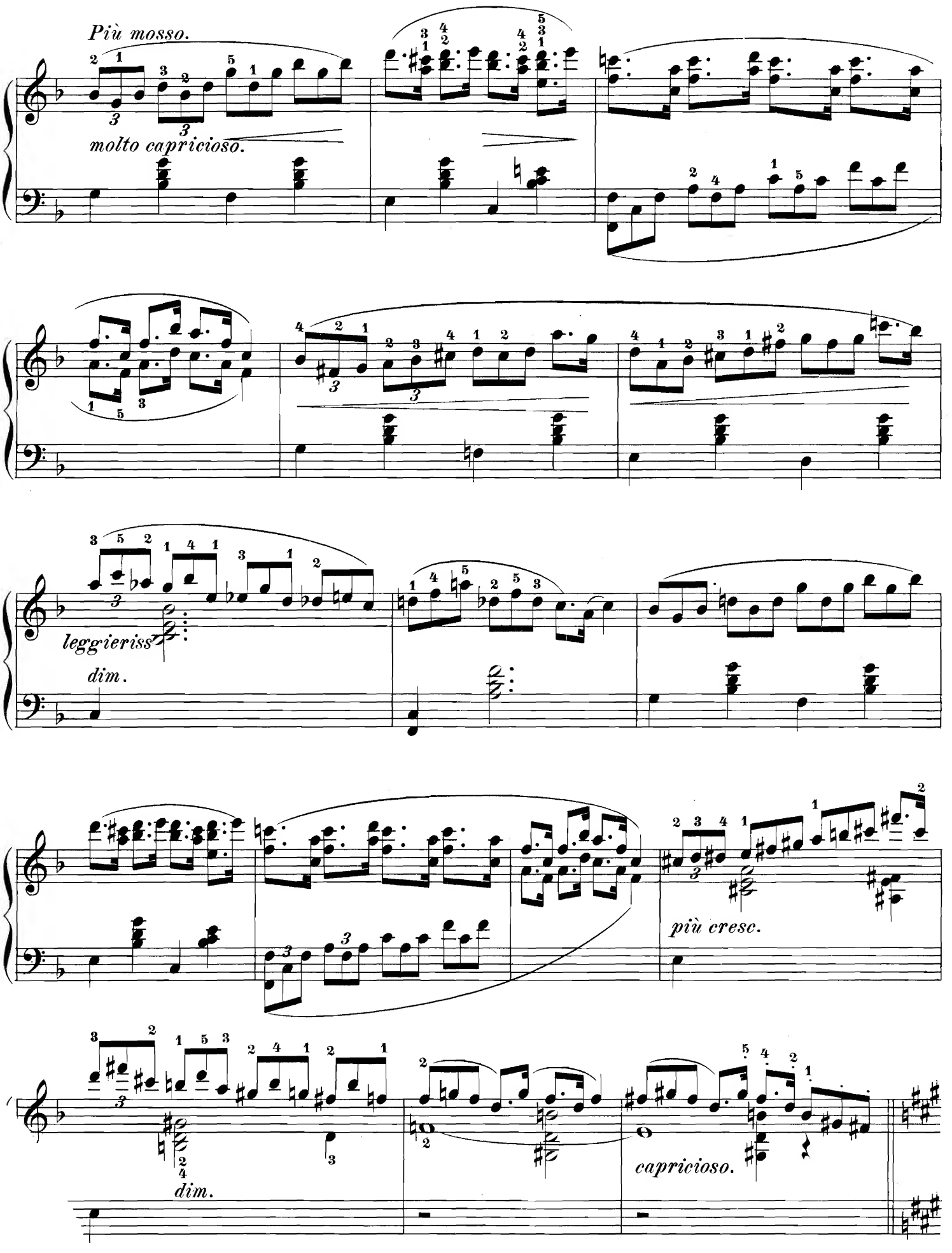
ETHELBERT NEVIN, Op. 7, No 3.

Allegro capriccioso.

PIANO.



Copyright 1890, by G. Schirmer, jr.


Più mosso.
molto capricioso.
leggieriss.
dim.
più cresc.
dim.
capricioso.

p tempo.

molto legato. a più tenuto.

grazioso.

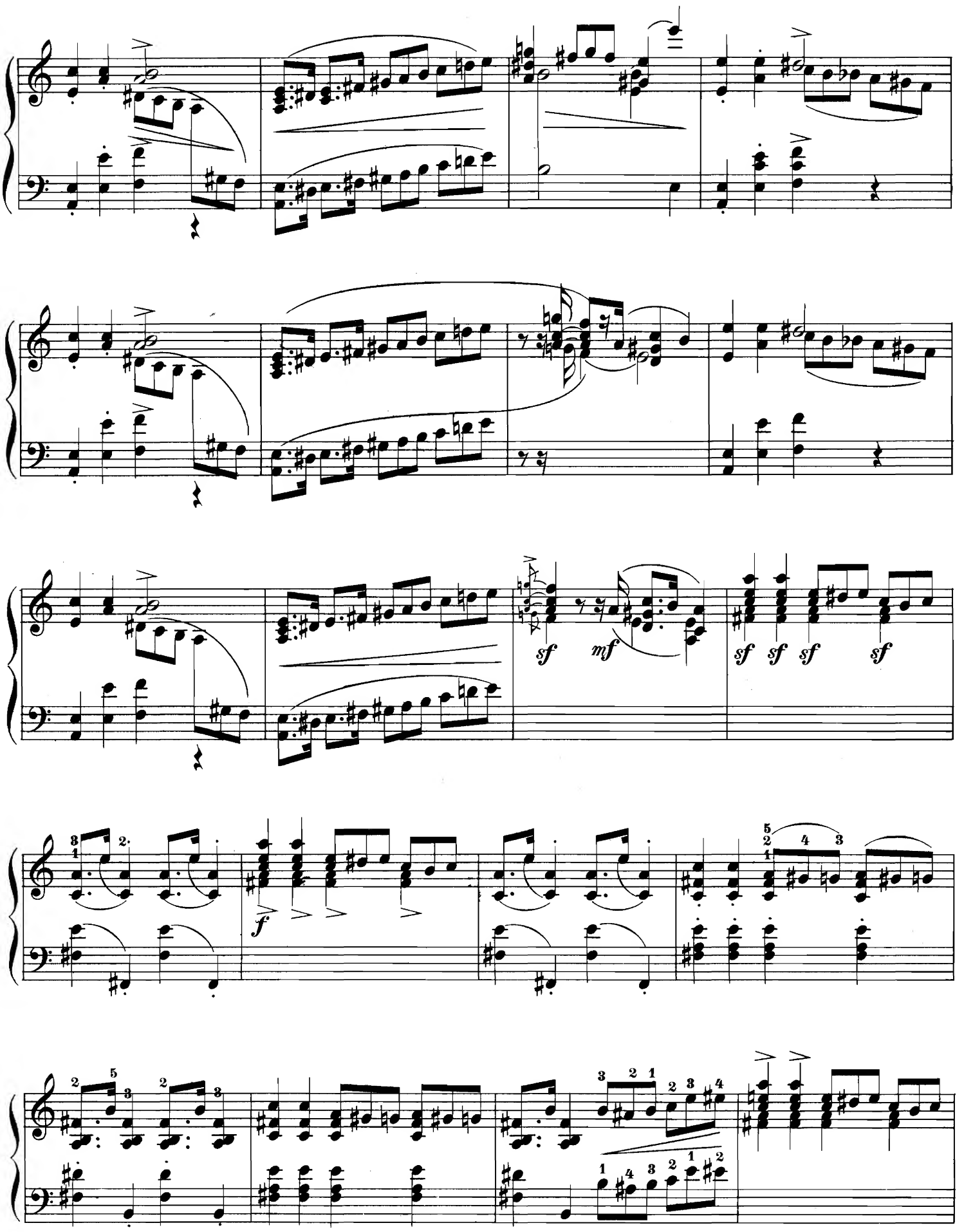
Vivo.

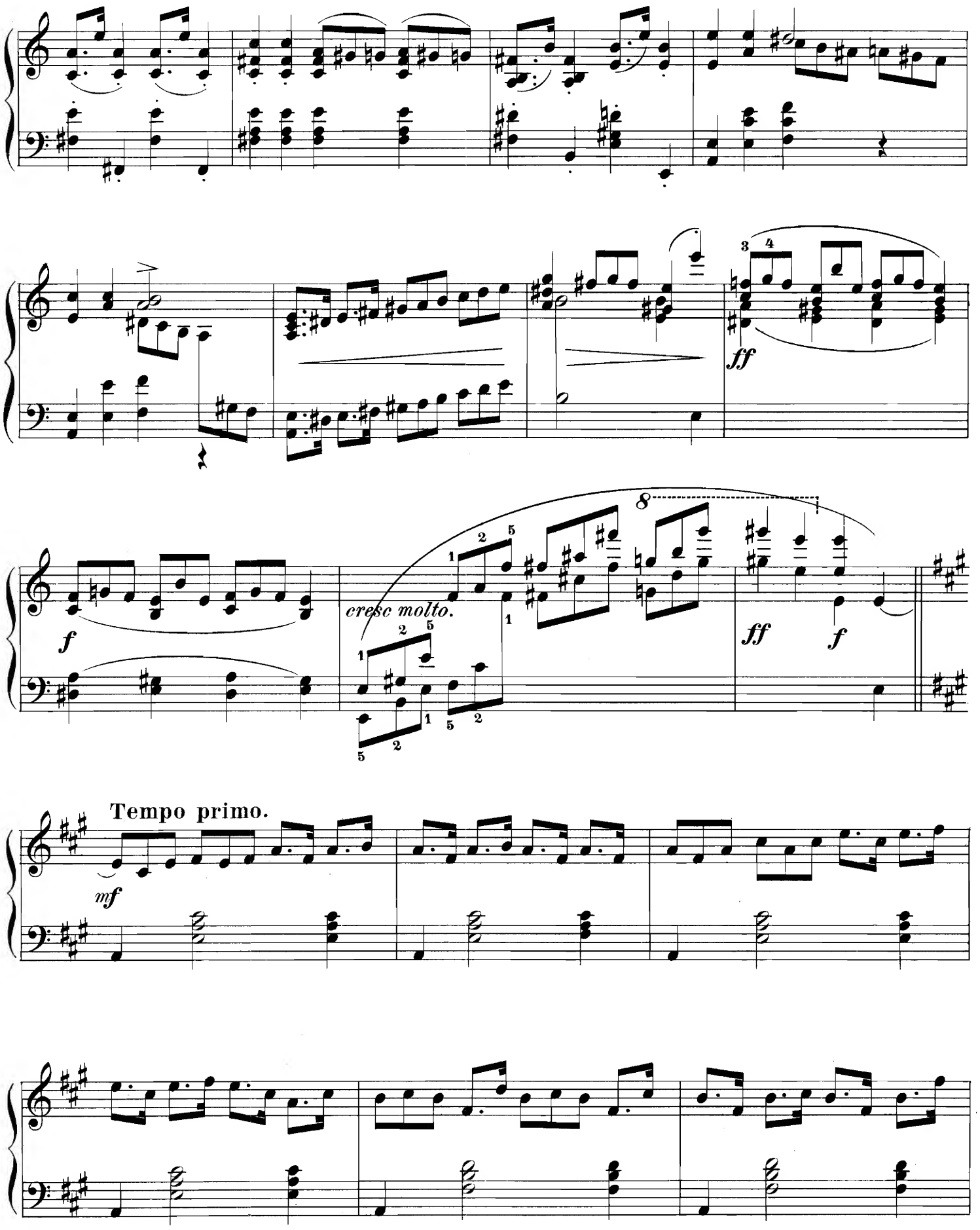
f

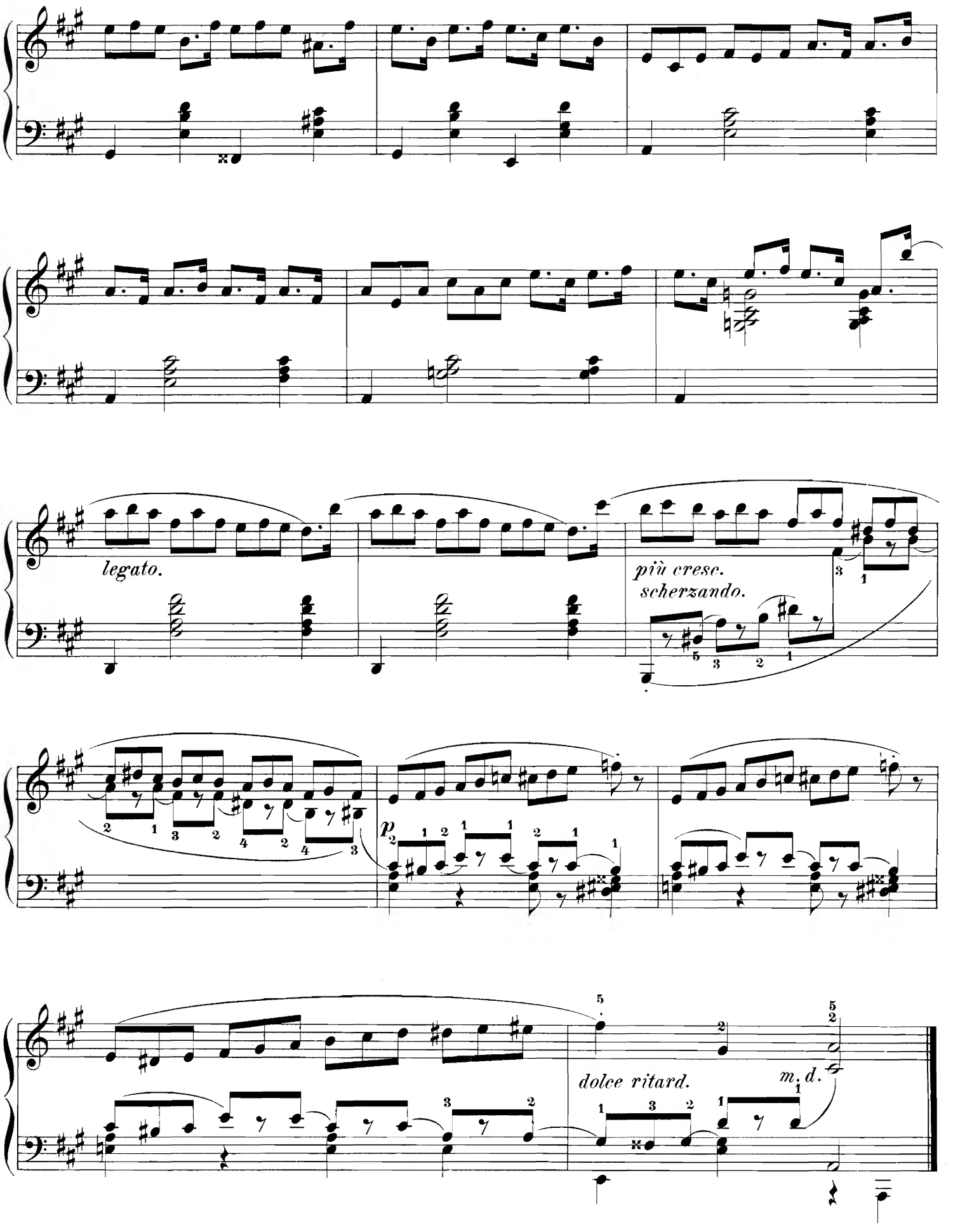
meno f

molto

ff

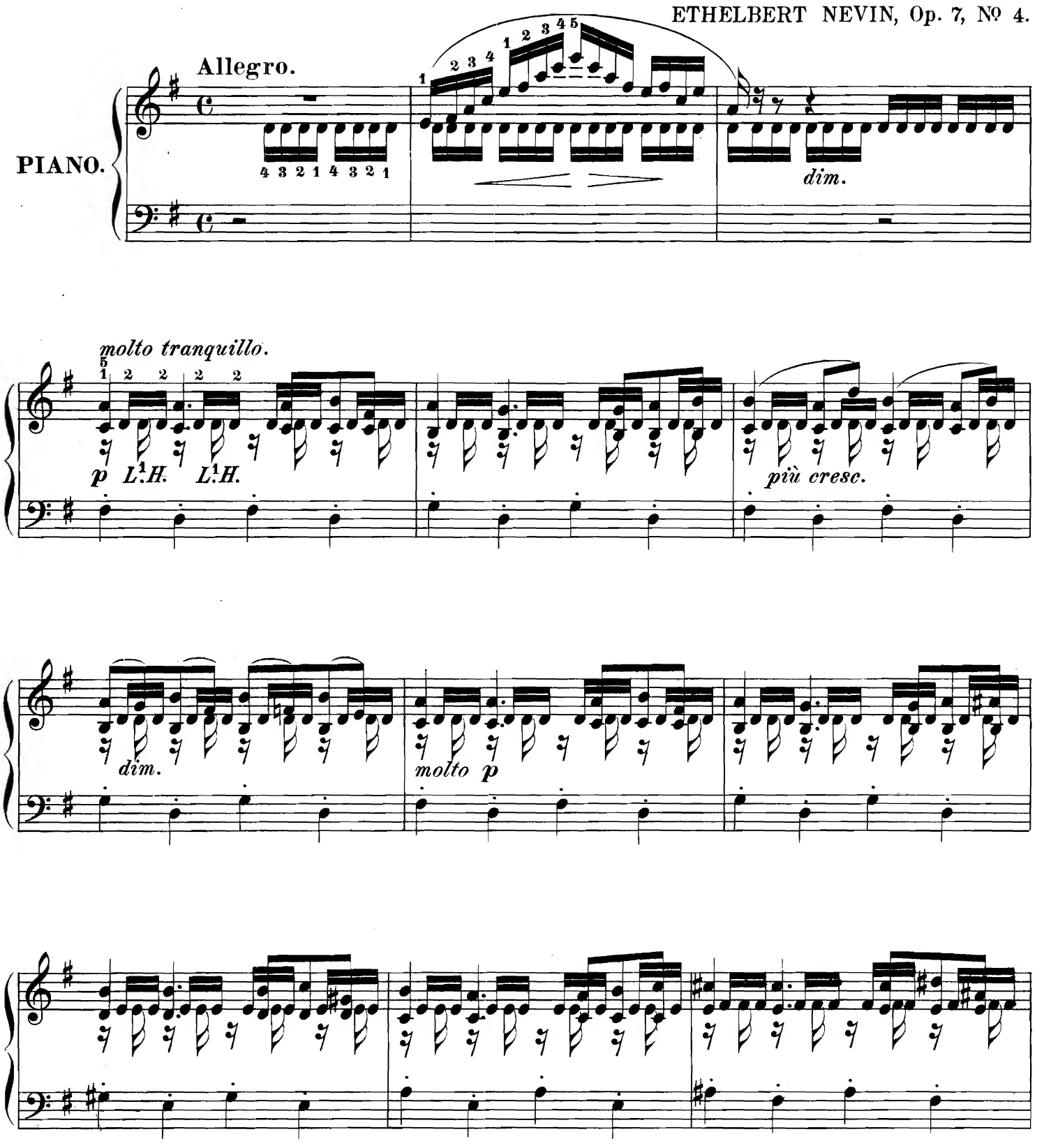

sf
mf
sf sf sf sf
f


ff
f
cresc molto.
8
ff
f
Tempo primo.
mf


legato.
più cresc.
scherzando.
dolce ritard.
m. d.

Song of the Brook

ETHELBERT NEVIN, Op. 7, № 4.



Copyright 1890, by G. Schirmer, jr.

più cresc.

dim.

delicatiss.

molto p

pp

molto tranquillo; la melodia ben marcato.

1 2 1 2 1 2 1 2 1 2 1 2

cresc. poco a poco.

più mosso.

molto

cresc.

ff

dim.

delicatiss.

pp

meno mosso.
molto espress.

mf

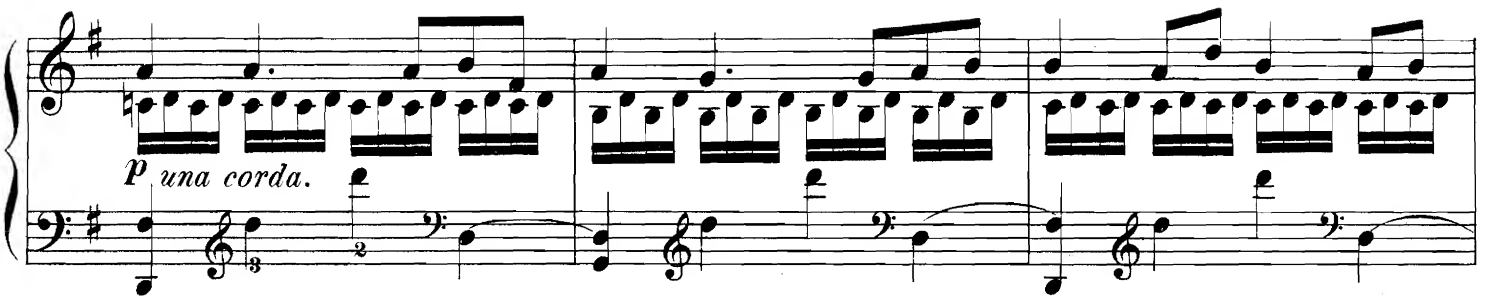
dolce.

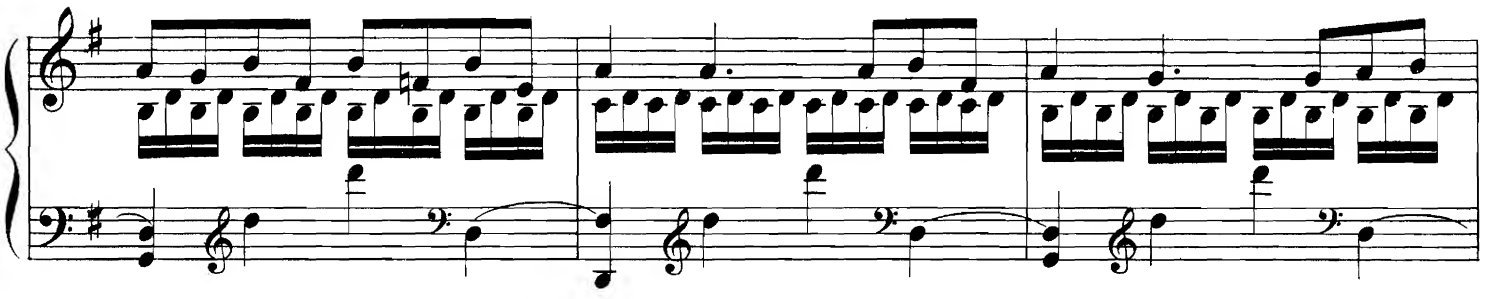
leggieriss.

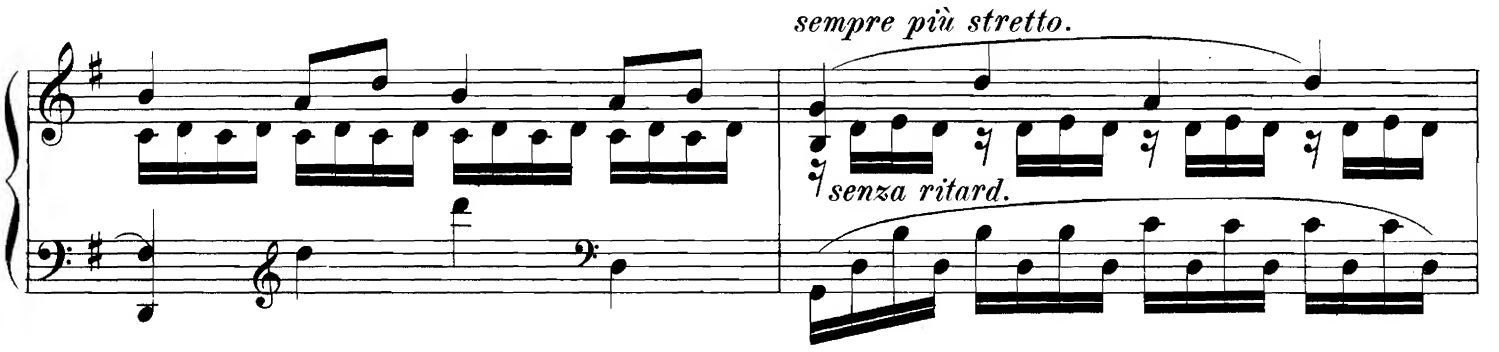
pp a tempo.

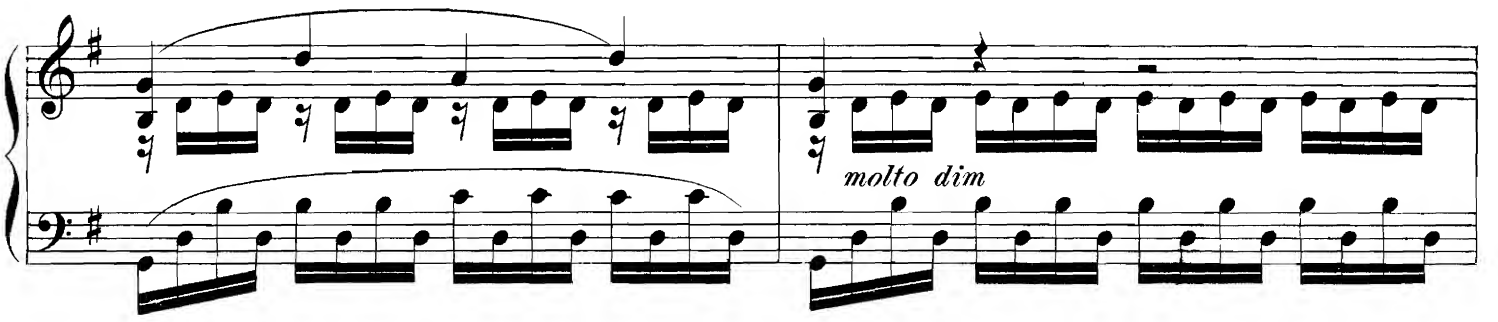
pp

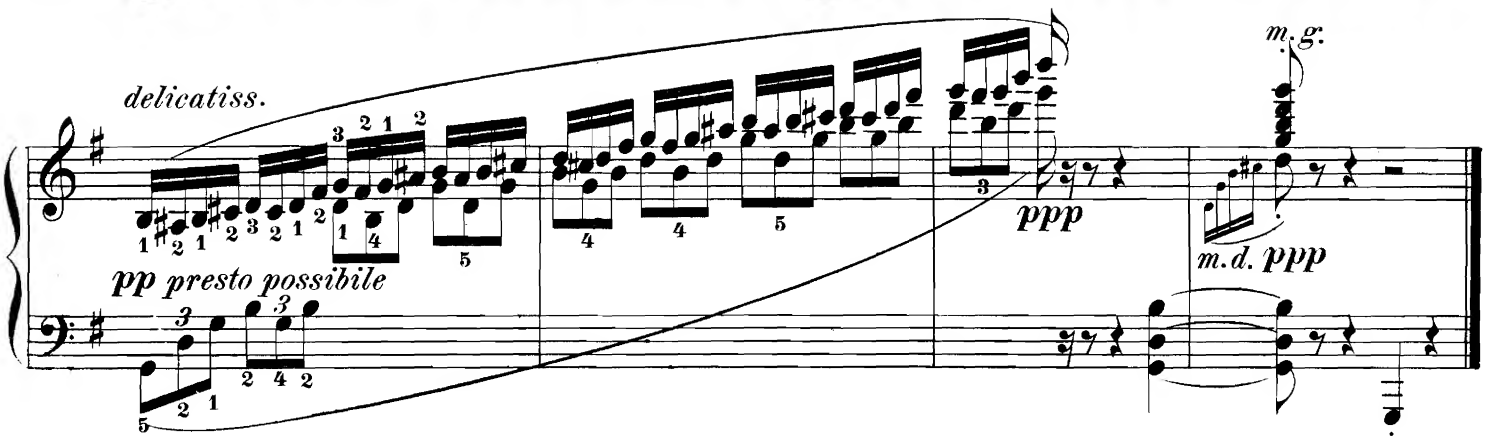
dim.


p una corda.




sempre più stretto.
senza ritard.


molto dim


delicatiss.
pp presto possibile
ppp
m.g.
m.d. ppp

NEW TEXT BOOKS ON MUSICAL SUBJECTS

MUSICAL INTERPRETATION

ITS LAWS AND PRINCIPLES AND THEIR APPLICATION IN TEACHING AND PERFORMANCE

By TOBIAS MATTHAY

Author of "The Forearm Rotation Principle" and "The Child's First Steps in Piano Playing"

CONTENTS

I. Some General Principles of Teaching and Learning
II. The Nature of Musical Attention and Musical Shape
III. The Elements of Rubato
IV. Application of Tone-Inflection and the Bearing of Touch-Teaching and Fingering, etc., on Interpretation
V. As to Pedalling and the Element of Duration
VI. The Purpose of Art-Expression and its Relation to the Infinite

With 100 Musical Examples Bound in Cloth n. 1.50

"This work is so full of useful advice and helpful explanations, that we should like to quote it in its entirety. It seems to us that the two chapters on rubato and pedalling are in themselves enough to make the book of the utmost value to all teachers and students of the piano."—**Musical Courier**

"Erudite, surprisingly interesting and valuable. The author covers his ground in a peculiarly concise manner and all of the subject-matter is soundly expounded. Musical illustrations abound and the style and treatment throughout are masterly."—**Musical America**

"The chief excellence of the book lies in the quality of its subject-matter. The author has eliminated vague generalities and platitudes, and one cannot but admit the competent way in which the points dealt with are covered."

—**Harvard Musical Review**

THE MECHANICS OF PIANO TECHNIC

By ETHELBERT W. GRABILL

Bound in Cloth n. 1.25

This book is a manual on the movements and forces used in pianoplaying, with a precise analysis in the method of modern physical science. Mr. Felix Fox, the eminent piano pedagogue of Boston, characterizes the work as follows: "I have been extremely interested in reading this book. It is not an exposition of an 'only correct edition of the only correct method of playing the piano,' but gives food for good thought. Carefully studied it will serve a distinct purpose, namely, to make the student 'think, look and listen' to things probably hitherto totally ignored by him. Any book that in the smallest measure inculcates, and encourages the habit of thinking more, and 'playing' less during the practice period, is a welcome addition to music literature."

MODERN ACADEMIC COUNTERPOINT

By CHARLES WILLIAM PEARCE

Mus. D., Cant.; F. R. C. O.

Bound in Cloth n. 2.50

Foremost among English music theorists, a man held in high esteem in American educational circles, a musician of international repute, Dr. Pearce, as a sequel to his valuable "Student's Counterpoint" and "Composer's Counterpoint" has now produced a masterly work on simple counterpoint, wherein the material has been dealt with exhaustively, and yet in a clear and concise manner. It is not, the effusion of a musical high-brow, but, on the contrary, a wholly practical, detailed exposition of counterpoint well within the comprehension of average students.

SCALES

Their History, Theory, Fingering and Technical Use on the Pianoforte

By ELEANOR BRIGHAM

Bound in Cardboard n. .75

To be able to say anything new regarding scales and their important use in pianoforte music might almost seem an impossibility. And yet, the author has achieved at least this important bit of novelty, that she has completely covered her subject in a manner in which it has hitherto not been presented to the musical student. As the sub-title of the work indicates, the various elements that enter into the question have duly been considered. From every view-point, and not only from that of the pianist, the book is highly commendable as a necessary adjunct to musical education.

THE B. M. Co. EDITION

When ordering kindly mention B. M. Co. Ed. and number only

Descriptive Catalog of the B. M. Co. Ed., with comments on each volume, sent gratis upon request.
B. M. Co. Directories for Easy Music, Teaching Songs and various other branches of composition, are the best guides obtainable and may be had gratis upon application to the pubilshers, or any music dealer.

PIANO SOLO

No.		Net
29	**ADAMI,** The Rainbow	.60
315	**ALBENIZ,** Album of eight pieces	.60
42	**AMERICAN COMPOSERS,** Album of ten pieces	.60
40	**BACH, J. S.** ,The Clavecin Book of Anna Magdalena Bach	.60
21	**BECKER,** Carnival Sketches	.60
23	**B. M. CO. PIANO DIGEST, No. 1** Twenty easy and melodious pieces	.60
309	**B. M. CO. PIANO DIGEST No. 2,** Twelve pieces in medium grades	.60
312	**CLASSICAL ALBUM FOR THE BEGINNER,** Twenty pieces	.60
1	**CLOUGH-LEIGHTER,** Five Studies in Expression	.60
2	**CRAMM,** Ten Easy Studies in Embellishments	.60
314	**DEBUSSY,** Album of five pieces	.60
30	**DELBRÜCK,** Childhood Dreams	.60
39	**FRENCH COMPOSERS,** Album of eight pieces	.60
7	**GEIBEL,** Album of Selected Pieces	.60
13	**GRAZIANI-WALTER,** Album Pittoresque	.60
12	— Six Morceaux Caractéristiques	.60
31	**GREGH,** Five Little Recreations	.60
313	**GRENZEBACH,** Ten Etudes in progressive order	.60
317	**HARKER,** Six Woodland Sketches	.60
11	**HARRIS,** Six Romantic Pieces	.60
48	**HELLER, M. P.,** Op. 31, Four Easy Pieces (both hands treble)	.60
49	— Op. 31a, Four Easy Pieces (treble and bass)	.60
50	— Op. 32, Four Easy Episodes	.60
25	**HELM,** Summer Scenes	.60
301	**HENRIQUES,** Op. 30, Twenty Short Lyric Pieces. 2 Bks. each	.90
305	**KARGANOFF,** Op. 10, Seven Minatures	.60
37a/d	**KÖHLER,** Practical Method. 4 Books. each	.50
3	**KROGMANN,** Op. 42, Seven Miniature Sketches	.60
44	— Op. 105, Ten Bagatelles for Beginners	.60
45	— Op. 106, Moods and Melodies	.60
28	**LANG,** A Morning in Munich	.50
17	**MARSCHAL-LOEPKE,** Autumn Fancies	.60
16	— Childhood Joys	.60
15	— In the Woodland	.60
18	— To Nod-Land	.60
10	**MAXIM,** Album of Selected Pieces	.60
307	**MESSAGER,** Dance-Suite	.60
47	**MEYER-HELMUND,** Op. 135, Four Nocturnes	.60
319a	**MODERN DANCE ALBUM,** Vol I	.60
302a/b	**NEUPERT-FRIEDMAN,** Thirty-three Studies. 2 Bks. each	.90
19	**NEVIN, ETHELBERT,** Op. 7, Four Pieces	1.00
27	**NÖLCK,** Suite Arabesque	.60
43	**NORTHERN COMPOSERS,** Album of ten pieces	.60
22	**OSGOOD,** Greetings from Munich	.60
24	**PARLOW,** From the Realms of Youth	.60
20	**REINHOLD,** Suite Mignonne	.60
4	**ROGERS,** The Golden Age	.60
38	**RUSSIAN COMPOSERS,** 1st Album of twelve pieces	.60
318	— 2d Album of twelve pieces	.60
32	**SAUERBREY,** Tone Pictures	.60
311a/c	**SCHMALSTICH,** Op. 41, Play and Work. 3 Bks. each	.60
34a/c	**SCHYTTÉ,** Op. 94, Musical Pictures. 2 Bks. each	.75
35a/b	— Op. 96, Tales and Fables. 2 Bks. each	.75
36a/b	— Op. 97, Joys of Youth. 2 Bks. each	.75
46	— Op. 160, Twenty-five Easy Studies	.60
308a/d	— Major and Minor (Studies). 4 Bks. each	.60
310	— Forty Pedal Studies	.60
316	— Ten Easy Transcriptions	.60
303	**SCHYTTÉ, FRIEDMAN**-Technical Piano Exercises	.75
6	**SEEBOECK,** Album of Selected Pieces	.60
26	**SHACKLEY,** Pasticcio	.60
33	**SJÖGREN,** Erotikon (5 pieces)	.60
5	**SMITH,** Op. 16, Miniatures	.60
9	— Op. 19, Water Music	.60
41	**SWINSTEAD,** Op. 22, Pleasant Pastime	.60
8	**WHELPLEY,** Op. 11, Five Characteristic Pieces	.60
306	**WYATT,** Six Pastels	.60
14	**ZILCHER,** Sketch-book for the Young	.60

PIANO, FOUR HANDS

No.		Net
55	**d'ANTALFFY,** Hungarian Suite	.60
51	**CLOUGH-LEIGHTER,** Four Novellettes	.60
58	**FUCHS,** For Little Folks (12 pieces)	.60
57a/b	**GÄNSCHALS,** For the Home. 2 Bks. each	.60
52	**MARSCHAL-LOEPKE,** Little Wood Folks	.60
56	**SCHMITT,** Easy Tunes for Two	.60
53	**SEEBOECK,** Six Piano Duets	.60
54	**WILLIS,** Op. 13, Six Duets in Unfamiliar Keys	.60

VIOLIN SOLO

81	**GAVRILOFF,** Special Exercises for the Fourth Finger	.50
82	**GRIBADÉ,** Twelve Bow-studies	.50

VIOLIN AND PIANO

111	**B. M. CO. VIOLIN DIGEST,** Vol. I (Elementary grade)	.60
104	**ELGAR,** Three Bavarian Dances	1.00
110	**HELM,** Summer Scenes	.75
110a	— Summer Scenes, Violin part alone	.30
105	**HOLLAENDER,** Op. 48, Six Easy Pieces	.75
105a	— Op. 48, Six Easy Pieces, Violin part alone	.30
108	**NÖLCK,** Op. 162, Six Character Pieces	.75
108a	— Op. 162, Six Character Pieces, Violin part alone	.30
106	**PRACHT,** Op. 12, Twelve Easy Pieces	.75
106a	— Op. 12, Twelve Easy Pieces, Violin part alone	.30
107	**RUSSOW,** First Steps (10 pieces in 1st pos.)	.60
107a	— First Steps, Violin part alone	.25
102	**RYDER,** A June Idyl (Suite)	.60
109	**SINGER,** Seven Transcriptions for Classic Sources	.75
103	**SOMERVELL,** Suite in Four Parts	.60
114	**STRUBE,** Mirages (6 pieces in 1st pos.)	.75
101	**TOLHURST-LANGE,** Album of Fourteen Pieces in the First and Third Positions	1.00
101a	— The same, Violin part alone	.35

VIOLONCELLO AND PIANO

133	**BÜSSER,** Op. 52, Three Pieces	.75
131	**HOLLAENDER,** Op. 48, Six Easy Pieces	.75
131a	— Op. 48, Six Easy Pieces, 'Cello part alone	.30
132	**NÖLCK,** Op. 43, Six Character Pieces	.75

CHAMBER MUSIC

151	**B. M. CO. QUARTET ALBUM,** Grieg: "Spring" and "At-Home"; Jadassohn: "Scherzo, in F"	.60
154c-e	**B. M. CO. TRIO ALBUM,** Vols. III-IV-V. Vo., 'Cello & Po. each	1.50
153	**STRUBE,** Op. 9, Élégie and Serenade. 2 Vo., Va., & 'Cello	.60
152	**WIDOR,** Serenade. Vo., 'Cello and Piano	.60

ORGAN

184	**BOSSI, C. A.,** Op. 37, Six Pieces	.60
188	**BÜSSER,** Two Preludes and Fugues	.60
183	**B. M. CO. ORGAN ALBUM,** Eight Transcriptions	.60
181	**DOUGLAS,** Three Wedding Marches	.60
182	**FAULKES,** Op. 101, Five Pieces	.60
185	**GRIEG,** First Peer Gynt Suite	.60
186	**LISZT,** Five Consolations	.60
187	**RUSSIAN COMPOSERS,** Seven Transcriptions	.60

MANDOLIN AND PIANO

281	**B. M. CO. MANDOLIN ALBUM,** Twelve Pieces, arr. by Ch. Graziani-Walter	1.00
281a	— The same, Mandolin part alone	.50

SONG COLLECTIONS

204a/b	**ALBUM OF TWELVE SACRED SOLOS.** High, Low	.60
206	**AMERICAN COMPOSERS,** Twelve Songs. Medium	.60
209a/b	**BULLARD,** Cavalier Songs. High, Low	.60
208a/b	**DUPARC,** Six Songs (Eng. by Bliss Carman). High, Medium	.60
201	**JOHNS, CLAYTON,** Album of Songs	.60
202	**NEO-FRENCH COMPOSERS,** Twelve Songs. (Eng. & Fr.) Medium	.60
203	**ROTOLI,** Album of Songs (Eng. & Ital.)	1.00
207a/b	**RUSSIAN COMPOSERS,** Ten Songs. High, Low	.60
205a/b	**WHELPLEY,** Album of Songs. High, Low	1.00

THE BOSTON MUSIC COMPANY

BOSTON, MASS. : : : : : : : 26 & 28 WEST ST.